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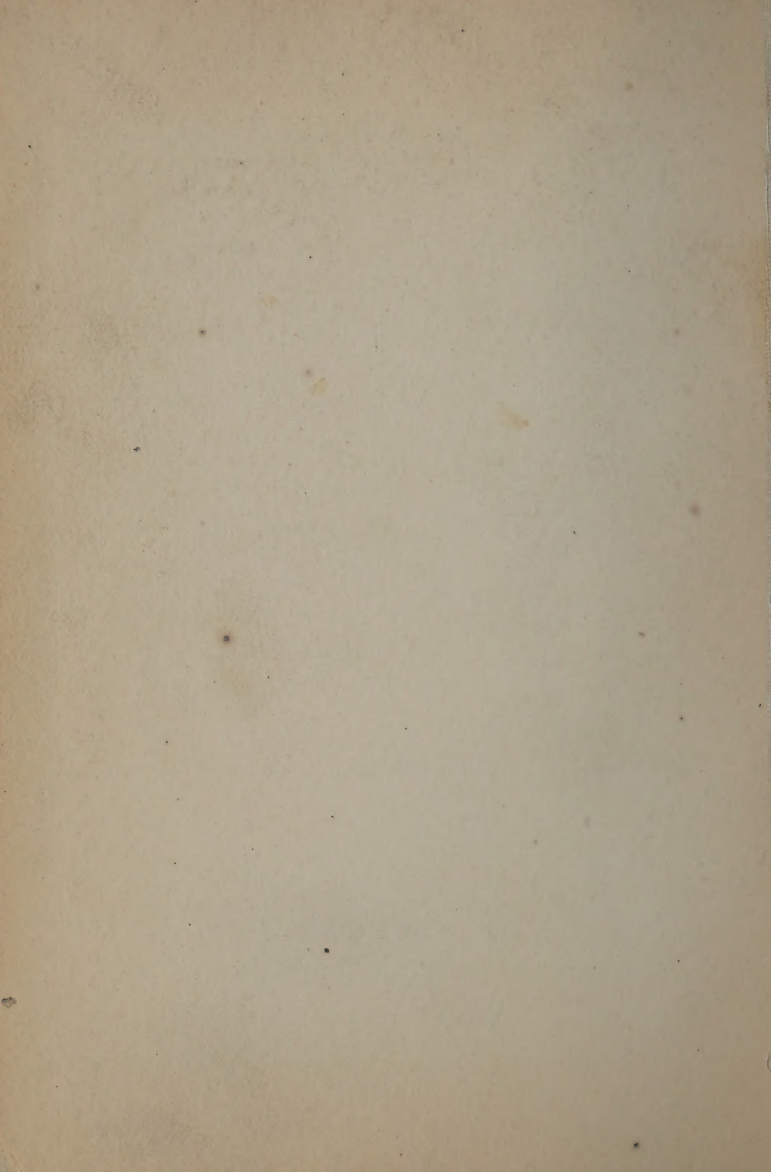
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AN ACCOUNT

OF THE

SPHINX AT MOUNT AUBURN.



BOSTON:

LITTLE, BROWN, AND COMPANY.

1872.

CAMBRIDGE :
PRESS OF JOHN WILSON AND SON.

THE

SPHINX AT MOUNT AUBURN.

A MONUMENTAL Statue, imitated from the Sphinx of Antiquity, and designed to commemorate the great War of American conservation, has this week been placed on its pedestal, in front of the Chapel of Mount Auburn Cemetery. It is cut from a single block of Hallowell granite, fifteen feet long, by about eight feet in height, the face alone measuring three feet in length. It is a donation to the Proprietors of that Cemetery from their late President, Dr. Jacob Bigelow, and executed under his

direction by Martin Milmore, the distinguished sculptor of this city.

The Pedestal is of a plain oblong form, with emblems and inscriptions. Its emblems are simple: being, on the southern end, a figure of the Egyptian Lotus (*Nymphæa Lotus*); and on the northern, the American Water-Lily (*Nymphæa odorata*). On the two remaining sides are inscriptions, one in Latin, the other in English, as follows: —

AMERICA CONSERVATA,

AFRICA LIBERATA,

POPULO MAGNO ASSURGENTE,

HEROUM SANGUINE FUSO.

AMERICAN UNION PRESERVED,

AFRICAN SLAVERY DESTROYED,

BY THE UPRISING OF A GREAT PEOPLE,

BY THE BLOOD OF FALLEN HEROES.

The Statue, when completed in model and contracted for in granite, was presented by Dr. Bigelow at a meeting of the Trustees, February 24th, 1871, with the following accompanying

REMARKS.

IT has at various times been proposed to erect at Mount Auburn Cemetery some monumental structure commemorative of the great events which have taken place in our country during the last ten years. It is also desired to express, though imperfectly, the gratitude felt to those of our countrymen who have given their lives to achieve the greatest moral and social results of modern times. A beautiful monument

has been already placed in this Cemetery by the Company of Independent Cadets, in memory of their comrades fallen in the late war; but no general or comprehensive structure has been made to apply, either to the magnitude of these events, or to the greatness of their consequences.

The wide range of architectural ideas and combinations exhibited in pillars, pyramids, obelisks, altars, sarcophagi, and mausoleums, have been produced and reproduced in inexhaustible variety. But the more significant creations of expressive sculpture have hitherto been less frequently attempted here, because they are more difficult of satisfactory execution. Nevertheless, in various instances, groups of monumental sculpture

have been produced among us; and, in most countries of the old world, groups and single objects of heroic size express the conceptions of those who have designed to perpetuate the great achievements, either of peace or of war. On the field of Waterloo, the Belgic nation has erected a colossal statue of a lion on the summit of a hill or mound raised artificially for the purpose; and travellers in Switzerland visit with admiration the lion of Lucerne, carved from the natural rock of the place, in memory of the Swiss Guards who were massacred at Paris in 1792.

As a partial and local innovation in the same department of art, it is now proposed to restore for modern application the image of the ancient Sphinx, a form capable of

completing, in connection with its pedestal and accessories, the required associations of repose, strength, beauty, and duration.

The Sphinx most known in antiquity was an ideal personification of intellect and physical force, expressed by a human head on the body of a lion. It was a favorite emblem in Egypt, and was variously copied by Greeks, Romans, and other nations of later times.

The most stupendous work of sculpture which the world has seen is the great Egyptian Sphinx, near the Pyramids at Gizeh, carved out of a single rock at some period anterior to authentic history, and still standing in its full dimensions, mutilated by time and violence, and half buried in the shifting

sands of the climate, yet still exhibiting its enormous length of nearly one hundred and fifty feet, and raising its head sixty feet above its foundation.

The numerous Sphinxes of which remnants now exist in various parts of Egypt, and particularly in Thebes, differ greatly from each other in their constituent features and character. They are supposed by some of the best authorities to have been emblems and commemorations of royalty, and as such are represented as of the male sex. But the Sphinxes of Greece were more frequently female, and in this character their tradition has reached us through their early poets.

The fable of the original Sphinx, of her savage nature, and her self-destruction after the solving of her riddle by Œdipus, is a classical myth dimly handed down by Greek tragedians, and deserving of notice only for the place which it holds in the fictions of the ancient drama. But the ideal image once created has descended through uncounted ages from barbarism to civilization, assuming in its progress every variety of physiognomy and expression, from the almost Nubian and sometimes brute profile to the most perfect Caucasian face. The sculptures of Egypt, though African in their locality, exhibit many examples of the most perfect intellectual human head. In the magnificent work of Lipsius on the antiqui-

ties of Egypt may be seen some of the finest examples of the Indo-European face; and nothing is more beautiful than some of the restored Sphinxes in Casas' "*Voyage Pittoresque en Égypte et Syrie.*"


The imaginary forms, which in all ages have carried out the conceptions of genius and fancy, have very frequently been impossible fictions, having no existing prototype in nature. The Elgin marbles—to which the whole world pays homage, and which, within this century, have been transported by British authorities from Athens to London—are most of them representations of Centaurs and Lapithæ, each metope presenting the incongruous combination of a man and a horse.

The winged steed Pegasus, on which poets in all ages have sought recreation, was an aggregate of members suited to many purposes, but not to the avowed one of flying. Even angels, the accepted embodiments of beauty and loveliness, are human figures with birds' wings attached to their shoulders, serving the purpose of ornament, but not of possible use.

An image of obscure and immemorial antiquity is now reproduced to typify in the present age of social transition a result of greater magnitude in the history of the world than were all the revolutions and conquests of the primeval East. It essays to express the present attitude and character of a nation perhaps as far remote in

time from the building of the Pyramids as was that event from the earliest constructions attempted by man. The same ideal form which, as it were, on the dividing ridge of time, has looked backward on unmeasured antiquity, now looks forward to illimitable progress. It stands as the landmark of a state of things which the world has not before seen,—a great, warlike, and successful nation in the plenitude and full consciousness of its power, suddenly reversing its energies, and calling back its military veterans from bloodshed and victory to resume its still familiar arts of peace and good-will to man. What symbol can better express the attributes of a just, calm, and dignified self-reliance than one which com-

bines power with attractiveness, the strength
of the lion with the beauty and benignity
of woman?



BOSTON DAILY ADVERTISER.

SATURDAY MORNING, JAN. 11, 1879.

OBITUARY.

JACOB BIGELOW, M.D.

Jacob Bigelow, M.D., who has long stood at the head of his profession in Boston, and whose exceptional literary and scholarly attainments as well as his private character have won him more than usual respect and honor, died at his residence on Mount Vernon street yesterday morning, at the age of ninety-one years. The name of Dr. Bigelow has for nearly half a century been intimately and prominently associated with Boston's literary and social history. Though a native of Sudbury, Mass., he was to all intent a Bostonian, having been educated at Harvard College and carried on his professional practice through life in this city. His birth occurred in the year, 1789 and he graduated from Harvard in the class of 1806. He early attached himself to the study of botany, and in 1814 published his "Florula Bostoniensis," a work on the plants of Boston and vicinity, which passed through at least three editions. In 1815 he was appointed professor of materia medica and medical chemistry at Harvard, and retained the chair for forty years. In 1816 he was also appointed first Rumford professor of the university, an endowment founded by Count Rumford to teach the uses of science to the arts and to the welfare of mankind, and he held this professorship until 1827. His lectures delivered in the institution in this capacity, on the relations of science to the arts, were published in Boston in 1829, under the title of "The Elements of Technology," a work subsequently enlarged by the author in his publication in 1840, under the title of "The Useful Arts Considered in Connection with the Applications of Science." It was this work that first brought the word technology into familiar use.

in the years 1819 and 1820 Dr. Bigelow published three volumes his work on "Anatomy," a work notable for its acerbity. Perhaps his best-known work is a volume published in 1854, "Disease," embodying the author's essays and miscellaneous papers on subjects. Among these were his discourse "On the Medical Profession and its Diseases," read before the Massachusetts Medical Society; his lecture on "The Disease," before the students of the Massachusetts Medical College; an introduction "On the Medical Profession and the same institution; an elaborate Pharmacopœia of the United States contributed to the American Journal of Sciences in 1831; and an address before the American Academy of Arts and Sciences, a little work was published in 1858 "Medicine," to which is prefixed "of Doctors," a fable, and was introduced by a happy notice in the Atlantic attributed to Dr. Oliver Wendell. It has since added to the list of his papers, his last publication being a collection to an eminent physician in Edinburgh the claim of Dr. Jackson as the application of ether as an anæsthetic.

In his professional works, there is a indication of a different character that is due to Dr. Bigelow—a clever volume of poems, imitating various authors, entitled, "American Rejected Addresses," published from the Original Manuscripts, was published in New York in 1855, and was perused and enjoyed. In addition to his literary and professional duties, Dr. Bigelow bore the weight of his name and his several official positions of high honor.

Besides his Harvard professorship, he was president of the Massachusetts Medical Society, and long a president of the American Academy of Arts and Sciences. His administration of the Massachusetts Institution of Technology will be well remembered by its readers.

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